

Responsorium

ECCE SACERDOS

MAGNUS

**Ad quattuor voces mixtas
organo comitante**

Auctore

**Johann Baptist
Singenberger
(25.05.1848-29.05.1924)**

*(Ad Introitum et Regressum episcopi
in visitatione parochiae)*

*Edited by Fr. Andris Solims
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Responsorium
"Ecce Sacerdos magnus"

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J. Singenberger

Maestoso

Soprano Alto Tenore Basso

Ec - ce Sa-cer-dos ma - gnus, qui in di - e-bus su - is pla - cu - it De - -

Ec - ce Sa-cer-dos ma - gnus, qui in di - e-bus su - is pla - cu - it De -

Ec - ce Sa-cer-dos ma - gnus, qui in di - e-bus su - is pla - cu - it De -

Ec - ce Sa-cer-dos ma - gnus, qui in di - e-bus su - is pla - cu - it De -

Maestoso

Organista

Ped. *Man.*

S. A. T. B.

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- - - o, pla - cu - it De - o, pla - cu - it De - - - o.

- o, pla - cu - it De - o, pla - cu - it De - - - o.

- o, pla - - - cu - it, pla - - cu - it De - - - o.

- o, pla - cu - it De - - - o, pla - cu - it De - - - o.

Org.

Ped.

Moderato

Moderato

S. I - de - o ju - re - ju - ran - do fe - cit il - lum Do - mi - nus

A. I - de - o ju - re - ju - ran - do fe - cit il - lum Do - mi - nus

T. I - de - o ju - re - ju - ran - do fe - cit il - lum Do - mi - nus cre - sce -

B. I - de - o ju - re - ju - ran - do fe - cit il - lum Do - mi - nus cre - sce -

Moderato

Moderato

Org.

f

ff

mf

Ped.

Alan.

This image shows two staves of musical notation for organ. The top staff is in treble clef and the bottom staff is in bass clef. Measure 11 starts with a dynamic *f*. Measures 12 and 13 begin with a dynamic *ff*. Measure 14 starts with a dynamic *mf*. The bass staff includes the labels "Ped." and "Alan." at the end of their respective measures.

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mf

cre - sce - re in ple-bem su - - - am, cre - - -

ff

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A. *mf* *ff*

cre - sce - re, cre - sce - re, cre - sce - re, cre - sce-re in *cc*

The musical score consists of two staves of music for a single instrument. The first staff begins with a treble clef, a key signature of one flat, and a common time signature. The second staff begins with a bass clef, a key signature of one flat, and a common time signature. Measure 1 starts with a half note followed by a dotted half note. Measures 2 through 6 show eighth-note patterns. Measure 7 starts with a half note followed by a dotted half note. Measure 8 concludes with a half note followed by a dotted half note. The dynamic marking *mf* is above the first measure, and *ff* is above the seventh measure. The vocal line "cre - sce - re" is repeated three times, followed by "in *cc*".

The musical score shows two measures for the soprano voice. The key signature is B-flat major (two flats). The vocal line consists of eighth and sixteenth notes, with slurs and a dynamic marking of ***ff*** (fortissimo) at the end. The lyrics are: "re in ple - - bem su - am, in ple - - bem su - am, cre-". The vocal range is indicated by a bracket from approximately middle C to the top of the staff.

Bassoon part B consists of a single melodic line on a bass clef staff. The music begins with a dotted half note followed by eighth notes. It features several slurs and grace notes. The dynamic ff (fortissimo) is indicated at the end. The lyrics are: - re in ple-bem su - am, cre - sce-re_____ in ple - - bem su -

Musical score for Organ, measures 11-14. The score consists of two staves. The top staff is in treble clef, B-flat key signature, and common time. It features a melodic line with various note values (eighth and sixteenth notes) and rests, separated by vertical bar lines. The bottom staff is in bass clef, B-flat key signature, and common time. It contains sustained notes and rests. Measure 11 ends with a fermata over the first note of the second measure. Measure 12 begins with a dynamic *cresc.* Measure 13 ends with a dynamic *ff*. Measure 14 concludes with a pedal point indicated by a 'P' under the bass staff.

Andante

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p Soli **mf**

S. Be - ne-di - cti - o - nem o - mni - um gen - ti - um de - dit il - li, et te - sta -
p Soli **mf**

A. Be - ne-di - cti - o - nem o - mni - um gen - ti - um de - dit il - li, et te - sta -
p Soli

T. Be - ne-di - cti - o - nem o - mni - um gen - ti - um de - dit il - li,
p Soli

B. Be - ne-di - cti - o - nem o - mni - um gen - ti - um de - dit il - li,

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rit.

S. -men - tum su - um con - fir - ma - vit su - per ca - put e - - - jus.
rit.

A. -men - tum su - um con - fir - ma - vit su - per ca - put e - - - jus.
mf **rit.**

T. et te - sta - men - tum su - um con - fir - ma - vit su - per ca - put e - - - jus.
mf **rit.**

B. et te - sta - men - tum su - um con - fir - ma - vit su - per ca - put e - - - jus.

Repetitur: "Ideo" ut supra.

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Adagio

pp **rit.**

A. Glo - ri - a Pa - tri, et Fi - - li - o, et Spi - ri - tu - i San - cto.
pp **rit.**

T. Glo - ri - a Pa - tri, et Fi - - li - o, et Spi - ri - tu - i San - cto.
pp **rit.**

BI. Glo - ri - a Pa - tri, et Fi - - li - o, et Spi - ri - tu - i San - cto.
pp **rit.**

BII. Glo - ri - a Pa - tri, et Fi - - li - o, et Spi - ri - tu - i San - cto.

Repetitur: "Ideo" ut supra.

*Tunc parochus Ecclesiae seu dignitatem majorem habens,
stans in cornu Epistolae altaris versus ad Episcopum orantem, detecto capite dicit:*

V. Protector noster adspice De - us.
R. Et respice in faciem Christi tu - i.

V. Salvum fac servum tu - um. in te.
R. Deus meus, sperantem,

V. Mitte ei, Domine, auxilium de san - cto.
R. Et de Sion tuere e - um.

V. Nihil proficiat inimicus in e - o.

R. Et filius iniquitatis non apponat nocere e - i.

V. Domine, exaudi orationem me - am.

R. Et clamor meus ad te ve - niat.

V. Dominus vo - bis - cum.
R. Et cum spiritu tu - o.

Oremus. Amen.

*His dictis Cantores cantant aliquem Antiphonam eis magis placentem de Sancto Patrono Ecclesiae cum Versiculo de eodem Sancto. Episcopus cantat Orationem de dicto Sancto:
deinde dat benedictionem solemnem populo, dicens:*

V. Sit nomen Domini bene - di - ctum.
R. Ex hoc, nunc, et usque in sae - culum.

V. Adjutorium nostrum in nomine Do - mini.
R. Qui fecit coelum et ter - ram.

V. Benedictio Dei..... A - men.

